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FROM THE FUND GIVEN
IN MEMORY OF

RICHARD MATHER JOPLING, '16

A MEMBER OF THE
UNITED STATES ARMY AMBULANCE CORPS
IN THE EUROPEAN WAR
CROIX DE GUERRE
DIED IN LONDON, MARCH 16, 1919

FOR BOOKS ON MUSIC

MUSIC LIBRARY

100
FOLK-SONGS
OF
EASTERN EUROPE

EDITED BY
RALPH RADCLIFFE WHITEHEAD



PRINTED BY
OLIVER DITSON COMPANY

FOLK-SONGS OF EASTERN EUROPE

EDITED BY
RALPH RADCLIFFE WHITEHEAD



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PREFACE

THE FOLK-SONGS OF EASTERN EUROPE have been too much neglected owing to the difficulty of singing the words of so many strange languages. The desire to bring some of these songs within the reach of the English speaking public may perhaps be sufficient excuse for what at first sight appears to be the impertinence of providing these melodies with new words.

The reason for so doing is that very few of these old melodies are found accompanied by words as old as themselves. Most of them are sung to words put to them in the nineteenth century. These words are only occasionally suitable to the music; in most cases they are commonplace; sometimes they are vulgar.

As an authority for the liberty taken in putting new words to old songs, I may quote the example of Beethoven, who in his *Irische Lieder* has set the words of a German poem to the melody of *The Last Rose of Summer*.

Therefore, in dealing with many of the songs, I have asked the friends who have written verses for me to be guided solely by the inspiration of the melodies. There are a few exceptions to this, such as the Greek song: *O let me wander*; and the Finnish song, *Sweetheart*, in which the general meaning of the words found with the melodies has been followed because the thought and the feeling of them seemed suitable to the music.

The words found with these melodies in the nineteenth century are often as unsuitable and have as little to do with the real suggestion of the music as is the case with the Scotch and Irish songs, which Moore and others of his day degraded by the alterations they made in the music, and the verses to which they then set the altered melodies.

It is even more difficult to escape the fatal influence of the nineteenth century in the case of the melodies than in the case of the words. Tampering with the melodies, as emendators have done with Greek texts seemed to be out of the question; the only way to exclude a disturbing element seemed to be to reject those melodies which showed the effect of a later time.

As is well known, the Romantics of Germany, Herder and the Schlegels among them, drew the attention of the cultured world to the beauty of the naive poetry of many nations which a stilted classicism had neglected. In England, similar work was done by Bishop Percy and Sir Walter Scott. Men again began to see the beauty of the more primitive poetry and music which we now call Folk-poetry and Folk-songs. These names are appropriate not because the songs were written by a Folk — poems and songs being always the work of an individual — but because they were adopted by a nation or a part of a nation, as the expression of its mind, and preserved by it, because they gave voice to its deepest emotions, and were played upon its heart strings.

The greatest poets and musicians have qualities which make their work akin to such primitive art. Smaller and more superficial artists are lacking in such qualities and on that account fail to receive the consecration of the centuries.

Young people should be brought up on the simple Folk-songs which have received such consecration, and on the works of the great composers. An education founded on the best music down to the time

of Beethoven, and on unspoilt Folk-songs might build up in the young such unconscious canons of taste as would save them from the enticements of much modern music. For modern music, alas, often expresses either the vulgarity of our cities, or the superficial intellectualism of the cultured in its attempts to depict external actions instead of expressing the emotions which result from such actions, or which are the cause of them.

The books to which this selection is chiefly indebted are those by Yedlichka, Kaldy, Rimski-Korsakoff, Balakiref, Kuhac and Berggreen. Almost all of these are to be found in the British Museum and in the great public libraries of New York and Boston.

It remains for me to thank those who have helped me to collect these songs,— the selection of which was made from several thousand,— those who have written verses to be sung to them, those who have sung them so many times to me.

The copyright of the words of *The Linden Tree* and of *The World is ever at June*, are the property of my friend, Mr. Martin Schutze.

Ralph Radcliffe Whitehead

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Give me but Health and a Day!

Words by JOHN RUSSELL

Bohemian

Andantino

VOICE

1. Give — me but health and a day,
 2. Give me but a bos - om — friend,
 3. Give me but a wind - swept — spot,

PIANO

mf

O - pen sky for work and play, Joy I'll in -
 Just a mod - est wage to spend, Joy I'll in -
 Lov - ing wife, and hum - ble cot, Joy I'll in -

vent to heart's con - tent, Who - so - ev - er says — me nay!
 vent to heart's con - tent, Smil - ing to the jour - ney's end!
 vent to heart's con - tent, Sing the song that end - eth not.

Note. The words of this song were suggested by Emerson's saying: "Give me but health and a day and I will make the pomp of Emperors ridiculous."

Lullaby

Words by JOHN RUSSELL

Bohemian

Andante con moto

VOICE

Night her star - lit cur - tain draws, — Day's ac - cords no
 Death his star - lit cur - tain draws, — Life's ac - cords no

PIANO

more vi - brate, But through all the mor - tal pause
 more vi - brate, But through ev - 'ry mor - tal pause

Throbs the cease - less pulse of Fate! Sleep — sound!
 Tho'bs the cease - less pulse of Fate! Sleep — sound!

Sleep — sound! Cra - dled by the hand of Fate!
 Sleep — sound! Hid - den in the heart of Fate!

Mor - tal mu - sic sad or sweet, Mor - tal sing - ing

grave or glad, Breaks in dis - cord soon or late

Un - at - tuned to chord with Fate! Sleep— sound!

Sleep— sound! Cra - dled by the song of Fate!

He has Brought his fine Guitar

Words by DOLLY RADFORD

Bosniai

Moderato

PIANO *pf*

1. He has brought his fine gui - tar made -
 2. She has turned to lis - ten while his -
 3. Give, oh, give this won-drous youth, dear -

all of gold And its strings are of his sweet - heart's
 song was told; At her win - dow she has stay'd to
 God, to me; Joy of all my joys I would be

tress - es, From a hawk's wing are the notes he press - es.
 hear him, She has stay'd and told her long - ing near him.
 reap - ing, Give him now, dear God, in - to my keep - ing.

D.S.

Live, live, live!

Words by JOHN RUSSELL

Croatian

Allegretto

VOICE

1. Live, live, live, The sun and stars shall light you;
 2. Love, love, love, Some ma - gic glance be - fall you;
 3. Live, love, die, Death's fin - gers shall ca - ress you;

PIANO

Live, live, live, Some spot of earth in - vite — you;
 Love, love, love, Some ma - gic whis - per call — you;
 Live, love, die, Some spot of earth pos - sess — you;

p *pf accel.* *Presto*

Live, live, live, Some face and heart de - light you.
 Love, love, love, Some ma - gic touch en - thrall you.
 Live, love, die, A few old com - rades bless you.

p *accel.* *Presto*

Come, ye merry Girls and Boys

Words by G. D. DONALDSON

Croatian

Allegretto

VOICE

1. Come, ye mer - ry girls and boys, And dance up - on the green.
 2. Two by two the dan-cers dwindle, Sha-dows fall a - pace.

PIANO

mf

Maid - ens, don your best ar - ray, Pick your part-ners proud - ly,
 When the sun goes blaz - ing down, While the twi-light hov - ers,

Foot it feat - ly while you may, -Laugh-ing, sing - ing, loud - ly.
 Some will smile and some will frown, All to tease their lov - ers.

f

Chlo - e, tell me who's the lad that loves you true?
 Phyl - lis, dear, come tell me why you hang your head?

f *p*

p

"He who puts the sil - ver buck - le on my shoe?"
Prith - ee, tell me what your hand - some young man said!

f

Take his arm then swing a - round with him a - gain.
"Want - ed me to mar - ry," I said "Wait and see!"

Let him lead you gai - ly up and
Lit - tle flirt, you used to say the

down the chain.
same to me!

f

Tra - la, la - la - la, la - la!
Tra - la, la - la - la, la - la!

Where are the Birds of May?

Words by G. D. DONALDSON

Croatian

Andante

VOICE

1. Where are the birds of May?
 2. Where are the lambs at play?
 3. Where is my love? Ah, say!

PIANO

p

Where the blossoms of yes - ter - day? Are they dead?
 Where the chil - dren of yes - ter - day? All a - bed?
 Where the kiss - es of yes - ter - day? Whith - er fled?

f *p* *mf* *col voce*

Win - ter is on us: Lord, have mer - cy—up - on us!
 Win - ter is on us: Lord, have mer - cy—up - on us!
 Win - ter is on us: Lord, have mer - cy—up - on us!

f *p*

See You the Rover?

Words by S. H. WARD

Croatian

Andante moderato (♩ = 76)

VOICE

1. See you the ro - ver In the red
2. Watch where he takes them, Watch as he
3. There is her bed made, There are her
4. But they'll not tar - ry They too will

PIANO

clo - ver? There the gay pea - cock
makes them In - to a co - sy
eggs laid. There will the moth - er
mar - ry, By Na - ture's law they're

treads, Pick - ing the clo - ver heads.
nest For her he loves the best.
good Croon to her lit - tle brood.
bound, And so the world goes round.

mf *dim.*

From the Great Deep, to the Great Deep we go

Words by JOHN RUSSELL

Croatian

VOICE

1. Out of the night - time In - to the light - time

PIANO

Soul im - mor - tal wing - ing, 2. On - ward, O glad heart,

Cour - age, O sad heart, Swell earth's no - blest sing - ing,

3. Life, the great high-way, Death, but a by-way. Rest at night - fall bring - ing.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are in Croatian. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, often syncopated, pattern in the left hand. The vocal line is a simple melody that follows the rhythm of the lyrics.

For the Czar is making War!

Words by R. RADCLIFFE WHITEHEAD

Dalmatian

Moderato

VOICE

mf

1. O'er the plain the soft cloud shad-ows Chase each oth - er
 2. No more dan - cing in the moon-light, No more sing - ing

PIANO

mf

all the day, Through the pine-boughs sweet the wind blows,
 down the way, No more kiss - es, warm as sun - light,

My love's far a - way, My love's far a - way!
 My love's far a - way, My love's far a - way!

p No corn plant-ed, *f* More men want - ed, For the Czar is mak - ing war!

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The voice part begins with a melody in the treble clef, with lyrics written below. The piano accompaniment is in the grand staff (treble and bass clefs), with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score is divided into four systems, each with a voice line and a piano line. The lyrics are: '1. O'er the plain the soft cloud shad-ows Chase each oth - er / 2. No more dan - cing in the moon-light, No more sing - ing', 'all the day, Through the pine-boughs sweet the wind blows, / down the way, No more kiss - es, warm as sun - light,', 'My love's far a - way, My love's far a - way! / My love's far a - way, My love's far a - way!', and 'No corn plant-ed, More men want - ed, For the Czar is mak - ing war!'.

Deep and Secret lies the Treasure

Words by DOLLY RADFORD

Dalmatian

Andante sostenuto (♩ = 68)
tenero

VOICE

1. Deep and se - cret lies the treas - ure
2. Deep and si - lent love is ly - ing
3. Sea and sor - row who may pil - low,

PIANO

tenero

pp *tenero*

In the seas great ebb and flow - ing, From the shore you
Cold with - in my heart, and weep - ing, Faint for kind - ness
Who may watch their birth or end - ing, Weigh the sand be -

p *pp* *tenero*

f

may not meas - ure How the wa - ters shape its grow - ing.
love is dy - ing, Far from you its se - crets keep - ing.
neath the bil - low, Count the tears of sor - row's spend - ing.

f *p*

The Beloved

Words by R. RADCLIFFE WHITEHEAD

Finnish

Moderato

VOICE

1. Oh, if— my be - loved were by me fast a— bid - ing,
2. I would know her step a mile off in the gloam - ing,

PIANO

I would tell her sto - ries that my heart was hid - ing.
I would fly to meet her, meet her in the clear - ing.

3. Where the ma - ple's flame is red a - gainst the sun - set,
4. Light we'd fly a - way as down of sum - mer this - tle,

And the bir - ches' gold is bright as yel - low moon - rise.
When the west wind woos the earth some au - tumn morn - ing.

5. I would clasp her to me, like a flame en - fold her,

Ah, pray God my heart be strong e - nough to — hold her!

Whisper, Whisper!

Words Anonymous

Finnish

Andante

VOICE

1. Whis - per, whis - per tales of love
2. As a lit - tle bird that flies

PIANO

p

From far dis - tant lands, _____ As the o - cean
So my soul seeks thee, _____ As the sol - emn

mur - murs, mur - murs O'er the gold - en sands. _____
pine - trees mur - mur Thou wilt an - swer me. _____

8. In the soul a light from heav'n Clasps thee to my breast, —

When I wait and long at e - ven In my soul is rest. _____

pp

O Let Me Wander

Words by R. RADCLIFFE WHITEHEAD

Greek

Andantino

VOICE

1. O let me wan - der, wan - der far
 2. O ye far moun - tains and ye streams,
 3. All through the strange lands far a - way
 4. Ran-sack'd the a - ges, spoil'd the climes,
 5. So now I turn me home a - gain;

PIANO

O - ver the sea and strange lands, O let me
 Not once I pray but five times, O greet me
 Mid men un - kind and kind men, Where none have
 Fol - low'd blind for - tune blind - ly, Nev - er to
 There where my own a - waits me, There let me

1, 2, 3 & 4. 5.

wan - der far a - way.
 kind - ly when I pass.
 known my child - hood's days.
 greet me my own came.
 stay till time is dead.

Time is ever at June!

Words by MARTIN SCHUTZE

Greek

Andante

VOICE *mp*

1. Thy throat — is full of tune, As the
2. And time — is e'er at June, And the

PIANO *mp*

morn - ing bow'rs of June; Thy mouth more full — of
whole — wide world one tune; God's heav - en o - pens a -

mf

ros - es Than hon - ey'd June un - clos - es.
bove thee, For all his crea - tures love thee.

p

Castles in the Air

Words by R. RADCLIFFE WHITEHEAD

Greek

Con moto

VOICE

p

1. Spring's bright sun - lit time, — O en - chant-ment, — O the
 2. Blue the sky — in sum - mer's gold morn-ing, — And the

PIANO

p

ma - gic green and the flow'rs, — in the mead - ows, — Sing, my
 warm night lit by the moon, — and the star - light, — And we

heart, — gay — songs — of fair - ies, — Round the
 danced — from — dusk — till dawn - ing, — Round the

cas - tles in the air. — *p* 3. Snow and frost gath - er round, — in the
cas - tles in the air. —

win - ter, — Yet the heart's brave fire is not quench'd, — and we

won - der — As we see — in the fire's — red

em - bers — Still our cas - tles in the air. —

O ye Merry Chorus Gay!

Words by R. RADCLIFFE WHITEHEAD

Greek

Andante

VOICE

p

1. O ye mer - ry cho - rus
 2. Sing - ing through the pur - ple
 3. All the world's great pomp and

PIANO

p

gay, Frogs and crick - ets Na - tures' own, Come and
 night, While the fair - y fire - flies play, And the
 pride Our blithe hearts can nev - er buy. They may

be my friends to - day, Gai - ly let us dance and
 east - ern sky thrills white With the moon's un - ris - en
 own the world so wide. Ours are still the sea and

sing. I will drink the ru - by wine, Ye shall
 ray; And the fair - ies in the grass, And the
 sky: Their great pomp and pride shall fall While be -

drink the wa - ter clear, Come, O gay com - pan - ions
 an - gels in the sky Smile to see us as they
 neath the stars we sing, Come, ye gay com - pan - ions

mine, Day and night we'll laugh and sing.
 pass, Join our mer - ry roun - de - lay.
 all, Let our La - dy's prais - es ring.

The Flower

English version by S.H.WARD

Herzegovinian

Larghissimo (♩ = 42)

VOICE

'Tis for all she blos-soms and fra - - grance

PIANO

f

show'rs, Her— grace the— whole world— dow'rs. She's the

queen of— flow - ers, the queen of flowr's.——

Sunset

Words by JOHN RUSSELL

Hungarian

Andante

VOICE *p*

Night is fall-ing, Soon the sounds of day will cease,

PIANO *p*

Death is call-ing, Soon the hearts will be at peace.

And the thought so vain-ly sought To lead the blind,

Oth-er men will seek a-gain And nev-er find.

All the Notes of all the Earth make One Great Song

Words by JOHN RUSSELL

Hungarian

Andante
p

VOICE
All the notes of all the earth make one great song:

PIANO
p

mf
Pas-sion, sor-row, all the cries of right and wrong,

mf

All that has been, all that is, and yet shall be,

p

They who lis-ten hear as one great har-mo-ny.

Far, So Far!

Words by DOLLY RADFORD

Hungarian

Andante
mp

VOICE

1. Far, so far cool streams to the o - cean flow,
2. Deep, so deep new thoughts hid in chil - dren's eyes,

PIANO

mp

Swift, so swift clear winds o - ver mead-ows blow, But— my— sor - row
Dark, so dark nights gloom when no stars a - rise, Dark - er, — deep - er

runs forth more free, Bound for my home, you shall not see.
my grief shall flow, Forth to my home, you shall not know.

Life

Words by R. RADCLIFFE WHITEHEAD

Hungarian

VOICE *Moderato* *mf*

Win - ter wind blew keen - ly All the drear-y

PIANO *mf*

dark day, No sun lit the wear - y way, No moon shone se -

rene - ly. Yet the sun shall light to - mor-row, Great is love and

f

*Red. ** *Red. ** *Red. ** *Red. **

con- quers sor - row; When the storms blow loud - ly

We shall tri - umph proud - ly; Our great Mas - ter's

feet we fol - low, Though the earth seems rough and hol - low,

When we cross the dark stream We shall see His face gleam!

A Song of the Great Adventure

Words by JOHN RUSSELL

Hungarian

Lento

VOICE

1. Burn - ing heart and bold, Heark - en while I sing,
2. Guer - don dost thou ask? Find it in the fight;

PIANO

p

Life is mail'd in gold, Life's a gal - lant thing;
Ev - 'ry mor - tal task Bring - eth joy to light;

All our pleas - ures, all our sor - rows, All our bit - ter cries
All our think - ing, all our striv - ing, All great songs that be,

p *>*

Are but ad-ven-tures, no-ble ad-ven-tures, Un-der home-land
 Are but ad-ven-tures, no-ble ad-ven-tures, Win-ning joy for

ff *>*

skies. thee. All our pleas-ures, all our sor-rows,
 All our think-ing, all our striv-ing,

All our bit-ter cries Are but ad-ven-tures,
 All our bit-ter cries Are but ad-ven-tures,

no-ble ad-ven-tures, Un-der home-land skies.
 no-ble ad-ven-tures, Win-ning joy for thee.

rit.

Day is Passing

Words by DOLLY RADFORD

Hungarian

Andante
mp

VOICE

1. Day is pass - ing, seas of sleep shall cov - er me.
2. Day is pass - ing, night is sure - ly fold - ing me.

PIANO

mp

Night is here and star - less plains are o - ver me.
Dark - ness comes and close, so close is hold - ing me.

p dolce

Say, oh, say, will the dream be fair that I shall find,
Say, oh, say, will the dream be long that falls so deep,

p dolce

Say, oh, say, will it free the hope my sor - rows bind?
Soon or late is the dawn to find that ends in sleep?

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Andante' and the initial dynamic is 'mp'. The piano part features a steady accompaniment with chords and moving lines in both hands. The voice part has two verses of lyrics. The score is divided into four systems, each with a voice staff and a piano grand staff. Dynamics change from 'mp' to 'p dolce' in the third system.

So it fell upon a Day

Words by R. RADCLIFFE WHITEHEAD

Lithuanian

Andantino
mp

VOICE

1. So it fell up - on a day,
2. Oh, it was a love - ly morn,
3. Now a - gain I walk a - lone,

PIANO

mp

In the mer - ry month of May, She came dan - cing
When the in - fant, Love, was born; I'm no lon - ger
For my dear love's ear - ly gone, She a - cross the

mf

down the way And my heart danced be - side her,
left for - lorn, For my dear love's be - side me,
sea has flown, And yet she's still be - side me,

She came dan - cing down the way And my heart danced be - side her!
I'm no lon - ger left for - lorn, For my dear love's be - side me!
She a - cross the sea has flown, And yet she's still be - side me!

Lucyna

Words by M. H. B. MUSSEY

Polish

Andantino

VOICE *p*

1. I will cry — in — qui — et — ness,
 2. None shall see — my — blind — ing tears,
 3. Birds are sing — ing — mad — ri — gals,

PIANO *p*

In the lone — ly — for — est glade. Gone — my joy — my
 I will feed — my — grief — with love. Spring — ing green — the
 Deaf my ears — to — tones — of glee. Knells of hope — their

hap — pi — ness, Ah, Lu — cy — na, cru — el maid.
 for — est cheers. On my heart — lies win — try snow.
 lov — ing calls: Ah, Lu — cy — na, pi — ty me.

Singing while you Soar to Heaven

33

Words by CAROLINE CRAWFORD

Polish

Andante

VOICE

Singing while you soar to heav - en, While I plough the - field be-low,

PIANO

p
sempre dolce

On - ly knows the ro - sy morn - ing With what hopes my spir - its glow.

ritard.

But the Lord will hear my pray - er, Send the in - crease from a-bovel

ritard.

a tempo

So as you - sing a - bove me Do I sow for you with love.

a tempo

All the Night was Dark and Dreary

Words by R. RADCLIFFE WHITEHEAD

Polish

Andante

VOICE

1. All the night was dark and drear - y
 2. But at dawn the moun - tains told me

PIANO

p

For my love her face had hid - den, And there was no -
 All the tale their strength was keep - ing, And the hills in -

moon in heav - en — And the stars were pale and wear - y.
 twi - light sleep - ing — Close to life's own heart did fold me.

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Andante'. The piano part features a continuous accompaniment with a mix of eighth and sixteenth notes, often beamed together. The voice part has two verses. The first verse is '1. All the night was dark and drear - y' and the second is '2. But at dawn the moun - tains told me'. The piano part has a dynamic marking of 'p' (piano). The score is divided into three systems, each with a voice line and a piano line. The lyrics are written below the voice line. The piano line includes various musical notations such as notes, rests, and dynamic markings.

Silent the Happy Songs

Words by JOHN RUSSELL

Russian

Poco Andante

VOICE *mf*

1. Si - lent the hap - py songs,— Bur - ied in bit - ter
 2. Cloud - ed the hap - py eyes,— Trou - bled by bit - ter

PIANO *mf*

p

wrongs,— Yet the hap - py songs shall sound a -
 cries,— Yet the hap - py eyes shall shine a -

p

gain, Bring - ing free - dom in their shin - ing train.
 gain, Bring - ing free - dom in their shin - ing train.

Autumn Glory

Words by R. RADCLIFFE WHITEHEAD

Russian

Larghetto *p*

VOICE

All the earth is deck'd in glo-ry, E'en the pine-trees dance and sing,

PIANO

mf *p*

Gay the woods, their crim-son sto-ry, Au-tumn morn-ings bring.

pp *mf*

Come, my love, and foot a-meas-ure, All the leaves are dan-cing round,

You and I and Love to-geth-er Dan-cing leave the ground.

All the Night and all the Day

Words by DOLLY RADFORD

Russian

Allegro non troppo

VOICE

1. All the night and all the day,
 2. When the win - ter days are done,
 3. From your heart which is my home,
 4. Deep the pain that does not end,

PIANO

In the des - ert do I stray, Through the wind and
 Faint - ing in the sum - mer sun, On the tree - less
 Sad and out - cast do I roam, Lost be - neath an
 Sharp the cry that I do send, From the des - ert

through the snow, In the dark-ness I must go.
 plains I stray, Through the night and through the day.
 a - lien sky, While the moons and suns go by.
 where I roam, Sad and out - cast from my home.

A Song of Captivity

Words by JOHN RUSSELL

Russian

Andante

VOICE

1. From our land _____ we are driv - en, From our
 joys _____ we are hold - en, Mid earth's
 slaves _____ we are brand - ed, Land-less

PIANO

home _____ we are bann'd, Yet the earth _____ was _____
 songs _____ we are dumb. Yet the earth _____ was _____
 serfs _____ we are scorn'd, Yet the earth _____ was _____

made for us all, for us all. 1. & 2. *D.S.* 3.
 made for us all, for us all. 2. From earth's
 made for us all, for us all. 3. Race of all.

D.S.

Will he Come?

Words by G. D. DONALDSON

Russian

Moderato

VOICE

1. Will he come who loves me dear,
 2. See the clouds are dull and low,
 3. Hush, I think I hear his voice

PIANO

Oh, my heart— is ach - ing now! Will he bend— and—
 How the sun— has hid his face! 'Tis the hour— and—
 Sing - ing soft— and call - ing me; Love, I fol - low,—

kiss me on— the— brow, And smil - ing— draw me near?
 'tis the tryst - ing— place And all my— blood's a - glow!
 thou hast set— me— free, Let now my— heart re-joice!

On the Sea Gray Mists are Spread

Words by R. RADCLIFFE WHITEHEAD

Russian

Adagio
p

VOICE

1. On the sea, my sea, gray— mists are—
2. On my heart, O love, gray— grief drops—
3. To my sea no more the— dawn brings—

PIANO

p

spread, On my sea— so— dark— the pall— and
down, In my heart— how— still— the song— has
light, For my sea— and— heart are in sor— - rows

cresc. *p*

dread, From the sea,— the blue sea, the gleam— is fled.
grown, From my heart— the glad bird of joy— has flown.
might, For my heart,— my glad heart, is dark— as night.

f *p* *dim.*

Morning Song

Words by R. RADCLIFFE WHITEHEAD

Russian

Andante

VOICE

1. Flow - ers greet him, Bird - songs meet him, He
2. Earth's fields dream - ing, Sky's depths gleam - ing, All

PIANO

mf

rit. *a tempo*

comes, and night re - treats be - fore his ray, Love, a - wake! —
sing his praise a - loud for he is king, Love, a - wake! —

rit. *f a tempo*

rit.

— Rise and hail the sun for it is day!
— Join the song and will - ing hom - age pay!

rit.

All My Silver and Gold

Words by DOLLY RADFORD

Russian

Moderato *p*

VOICE

PIANO

p

All my sil - ver and gold

In your land are bur - ied far from sight, You shall

nev - er hold All my treas - ure till you search a -

right. Quick - ly seek it here and there, In the deep earth ev - 'ry - where.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The piano part begins with a piano (*p*) dynamic. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are in English and are written below the vocal line. The piano accompaniment consists of chords and moving lines in both the right and left hands. The first system shows the beginning of the piece with the vocal line starting on a whole note. The second system continues the melody with eighth notes. The third system features a more complex piano accompaniment with sixteenth notes. The fourth system concludes the piece with a final chord.

Shadows on the Neva

Words by G. D. DONALDSON

Russian

Andantino
mp

VOICE

1. Shad-ows on the Ne - va loom - - ing
2. Sun up - on the snow-fields gleam - - ing
3. Troi-ka bells are faint - ly ring - - ing

PIANO

mp

Have no ter-ror now for_ me; Guns a-cross the Ne - va
Shine with-in me, melt my_ heart; Love al-though so bit - ter
Far- a - way a - - cross the_ snow; Na - ta - lie, I hear you

boom - - ing Fright me not for I_ am free!
seem - - ing, Thou and I shall nev- er part!
sing - - ing Songs I taught you long a - go.

The Shadow

Words by JOHN RUSSELL

Russian

Largo ($\text{♩} = 68$)

VOICE *p*

Night's wan veil of shad - ow falls up - on the day,

PIANO *p*

Soft can - dle shine and — then, oh, then to sleep. Death's wan veil of shad - ow

pp

falls up-on the day. Soft mem-'ry shine and — then, ah, then to sleep.

pp

The Seagull

Words by M. H. B. MUSSEY

Russian

Andante

VOICE

1. Ah, wide-wing'd sea-gull, Slow-sweep-ing sea-gull,
 2. Ah, pearl-gray sea-gull, White-gleam-ing sea-gull,
 3. Ah, storm-king sea-gull, Swift-dart-ing sea-gull,

PIANO

Sail-ing free a-bove the o-cean, Call-ing back to me,— Ki-bik, Ki-bik,
 Rock-ing on the crest-ed bil-low, Head up-on thy breast. Ki-bik, Ki-bik,
 Black the cloud and loud the thun-der, Wild the toss-ing sea;— Ki-bik, Ki-bik,

Come, sis-ter sea-gull, Soul born a sea-gull, Leave life's com-
 Sleep, sis-ter sea-gull, Dream thou'rt a sea-gull; Tear-wet thy
 Fly,— sis-ter sea-gull, Fly to thy sea-gull. Light-ning and

mo-tion, Wing o'er the o-cean, With spir-it free—
 pil-low, Sooth-ing my bil-low With heart at rest—
 thun-der, Rocks fall a-sun-der, Come, spir-it free!

When the Roses Bloom

Words by R. RADCLIFFE WHITEHEAD

Ruthenian

Andantino

VOICE

1. { When the ro - ses bloom in the glad - some days of
 { When the moons rise, and the pur - ple dark - ness
 2. { On the moun - tain tops tread the shin - ing feet of
 { In the pearl - y dawn high — peaks in . light are

PIANO

sum - mer Then is Love the King.
 holds us, Then his praise we sing.
 an - gels, Sing - ing as they go.
 gleam - ing, All is dark be - low.

But when the storms blow au - tumn leaves are gay.—
 We dance— too be - cause our hearts are fay.—
 Bright shines the gleam, and leads us on our way.—
 The great ma - gi - cian calls and we o - bey.—

mf

Win - ter comes with frost to bind us,
Death nor life can now ap - pal us,

mf

Win - ter frost shall nev - er bind Our spir - its made of
Love our mas - ter calls, we fol - low, Love has con - quer'd,

ff

fire and dew, Our spir - its made of fire and dew!
con - quer'd Life and Death, has con - quer'd Life and Death.

ff

Where's My Dear Love Gone?

Words by R. RADCLIFFE WHITEHEAD

Ruthenian

Andante sostenuto

VOICE

1. Where's my dear love gone, — Who has found her now? —
 2. Why's she here no more, — Why so far a - way? —

PIANO

There is like her none — All the wide world through.
 All my sum-mer's o'er — Night is all my day. —

She is gay and smiles to all men, and all men to her bow. —
 She'll come back and sum-mer with her and turn my night to

day! —

Stay not, Delay not!

Words by R. RADCLIFFE WHITEHEAD

Ruthenian

Andante

VOICE *mf*

1. Set is the sun— so still is the gloam - ing,
 2. State - ly the moon— comes bright o'er the moun - tains,

PIANO *mf*

Come to me, love, your sweet-heart doth call, Oh,—
 Look how her gold— disk bathes in the stream. Oh,—

stay— not, de - lay— not, give me your hand! ———
 stay— not, de - lay— not, come to my arms! ———

mf

mf *sf*

The Orphan

Words by M. H. B. MUSSEY

Ruthenian

Allegretto

PIANO

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and ends with a half note D5. The bass line consists of a steady eighth-note pattern: D3, E3, F#3, G3, A3, B3, C4, D4.

1. Sun bright in heav'n, be fa - ther mine, fa - ther mine, fa - ther mine;
 2. Stars high in heav'n, be sis - ters mine, sis - ters mine, sis - ters mine;
 3. Dawn red in heav'n, be sweet-heart mine, sweet-heart mine, sweet-heart mine;

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part has a steady eighth-note bass line and a melody in the right hand that follows the vocal line. Dynamics include *mf* and *f*.

Moon clear in heav'n, be moth - er mine, moth - er mine, moth - er mine.
 Oaks in the wood, be broth - ers mine, broth - ers mine, broth - ers mine.
 Flow'rs in the field, be chil - dren mine, chil - dren mine, chil - dren mine.

p *riten*

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part has a steady eighth-note bass line and a melody in the right hand that follows the vocal line. Dynamics include *p* and *riten*.

after last verse

The piano conclusion is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and ends with a half note D5. The bass line consists of a steady eighth-note pattern: D3, E3, F#3, G3, A3, B3, C4, D4.

The Willow Tree

51

*) Words by MARTIN SCHÜTZE

Ruthenian

Moderato

VOICE

1. Where the cliff looks o'er the val - ley
 2. Dust is whirl - ing in the val - ley,
 3. I can hear them, hear their voi - ces

PIANO

I have grown— a wil - low tree;— And it rus - tles,
 I see horse - men, young and free;— See their lan - ces,
 In the mur - murs of my tree;— And I lis - ten,

and it whis - pers, But my sol - dier, where is he?
 see them flash - ing, But my sol - dier, where is he?
 wait and lis - ten, But my sol - dier, where is he?

*) The copyright of these words belongs to Mr. Martin Schütze.

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The Obliging Moon

Words by M. H. B. MUSSEY

Ruthenian

Moderato

VOICE

1. Shine, O La - dy Moon, Bright as day at noon, When my
 2. Hide, O La - dy Moon, Dark were now a boon, Now my.

PIANO

lov - er comes seek - ing me. — Chase the clouds a - way, Show my
 lov - er hath come to me. — Veil thy face in cloud, Hide thy

love the way, For my love doth need thee.
 beau - ty proud, For we no more need thee.

Unshriven

Words by JOHN RUSSELL

Ruthenian

Moderato

PIANO

p

Dead is my heart, — Slain by a wo-man's eyes!

p

Dead is my poor heart, — Drown'd in a wo-man's eyes! —

No ex-change was giv - - en, My life-fount is riv - en, And

f

I must die un - shriv - en, By the light in a wo-man's eyes! —

f *dim.*

D.C.al Fine

D.C.al Fine

Heart's Desire

Words anonymous

Ruthenian

Sostenuto assai

VOICE

1. Is it far be - yond the mind's dream - ing?
 2. Not in heav - en, not on earth hid - ing,
 3. Fix'd as the sure stars in heav'n a - - bove,

PIANO

Is it far be - yond the earth's seem - ing? Tell me where's the
 But with - in one con - stant heart bid - ing. One heart on - ly
 Cov - er'd from head to feet with flames of love, We have found the

land of heart's de - sire.
 knows my heart's de - sire.
 land of heart's de - sire.

mf

Daisy's Song

Words by JOHN KEATS

Ruthenian

VOICE

PIANO

p

1. The sun with his great eye,—
 2. And O the spring, the— spring,
 3. I— look where no one— dares,

Sees— not so much as— I;— And the moon all
 I— lead the life of a king;— Couch-ed in the
 And I stare where no one— stares, And— when the

sil - ver proud— Might as well be in a cloud, And the moon all
 teem - ing grass,— I— spy each pret - ty lass,— Couch-ed in the
 night is nigh— Lambs bleat my lul - la - by,— And— when the

rit.

sil - ver proud— Might as well be in a cloud.
 teem - ing grass— I— spy each pret - ty lass.
 night is nigh— Lambs bleat my lul - la - by.

col canto

Give Him a March with His Old Bones

Words by JOHN RUSSELL^{*)}

Servian

Andante con moto

appassionato

VOICE

PIANO

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante con moto' and the mood is 'appassionato'. The score consists of four systems of music, each with a voice line and a piano accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), *pf* (pianoforte), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *ten.* (tenuto). The lyrics are: 'Give him a march with his old bones. God's heart will own whom man dis-owns. From the sun-lit earth's great pageantry, From the dusty day's great ecstasy, There goes he, another faithful failure.'

^{*)} These words were suggested by a sentence in Robert Louis Stevenson's *Christmas Sermon*: "Here lies one who meant well, tried a little and failed much... Give him a march with his old bones. There out of the glorious sun-coloured earth, out of the day and the dust and the ecstasy, goes another faithful failure."

O Girl who Singest

57

Words by DOLLY RADFORD

Servian

Andante

f con anima

VOICE

1. O girl who sing - est, Thou art my soul,
2. Now all my treas - ure. Lies at thy feet,
3. O girl, whose feet fall Light - ly as shade,

PIANO

f con anima

That which thou bring - est Mak - eth me whole; All the sky is
Now with - out meas - ure, Bit - ter and sweet; All my heart is
Soft - ly as dove's call, Be not a - fraid; All my life is

set with jew - els, Now thou art near, Now thy song I do hear.
bared be - fore thee Now thou art come, Now art thou in my home.
turn'd to rap - ture Now thou art near, Now thy song I do hear.

Másha

Words by G. D. DONALDSON

Slavonian

Adagio

VOICE

1. Fol - low! All who knew her,
2. Hol - low! All our sighs and

PIANO

f

dim. *p* *f*

all who loved her, Fol - low! All! a vi - gil
all our wail - ings, Hol - low! All! For she is

dim. *p* *f*

p

keep - ing By lit - tle Má - sha's bed.
sleep - ing, Our lit - tle Má - sha's dead.

p

Másha

Words by G. D. DONALDSON

Adagio

VOICE



PIANO



100

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